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few years ago only the Mohammedans of Asia Minor possessed the privilege of making the large pile carpets, while the Greeks and Armenians in Ushask made the *kelims* or smooth-faced carpets. In 1865 the Christians obtained a grant from the Turkish Government to make pile carpets as well as the Mohammedans.

About two days' ride northwest of Ushask lies Kola, a settlement of 17,000 Turks and Greeks. The yearly value of carpets produced in this centre amounts to \$80,000. North of Kola on the River Kum lies Ghiordes, with a population of 32,000. Here some 350 looms are in operation, the annual product amounting to \$160,000. North of Ghiordes are the towns Demirdji, of 8,000 inhabitants, and Arkhissar, with 12,000 inhabitants, where carpets and rugs of deep pile are made.

Smyrna is the centre of a large rug-making district. Smyrna carpets are not made longer than fifteen yards, the larger carpets being made in sections suitable for conveyance by camels, which bring them singly to Smyrna, where the parts are joined together. Carpets of mohair possess a fine silk lustre, and are more valuable than ordinary wool carpets.

These are frequently used as furniture covering. The common varieties of Turkish carpets are valued, where manufactured, at \$3.25 per square meter, the finer qualities \$4.20. The finest carpets bring \$5.00 per meter, and the finest mohair carpets \$10.00 per square meter. The valuation, strictly speaking, is based on the Turkish *pick*, which equals sixty-eight, or about two-thirds rods of a meter. In fine carpets there are seventy-five double threads of warp, or seventy-five knottings per length of *pick*, or a total of 11,250 knottings per square *pick*. A *pick* is equal to twenty-seven inches. In fine goat's-hair carpets there may be from 11,250 to 12,000 per *pick*.

(To be continued.)



WEAVING ORIENTAL RUGS. CUT LOANED BY A. A. VANTINE & Co.

THE REVIVAL OF A NEGLECTED ART.

IN touch with the modern methods of decorating and interior furnishing is the art of embroidering, an art which has always been practised to a greater or less extent, but which, until lately, has seldom been used decoratively.

The art was extensively practised in the Middle Ages, and was principally devoted to the enriching of church vestments, altar cloths, etc., and was all worked by hand. The work in general was beautifully executed, and specimens which have been handed down to us show a wonderful amount of skill and true artistic feeling which we would do well to emulate. It was the interest which individuals took in their work (which in these rapid times it seems hard to inspire) that crowned their work with success.

Coming on down to the Renaissance, we find that the art was

still fostered and flourished, although applied to more secular objects, and, while practised in all countries, the French, as a nation, paid more attention to it and gave it more encouragement than any other people. The art was practised during all the different stages or periods of the French Renaissance, and we see magnificent examples of embroidered work applied to the enrichment of furniture, walls and draperies—*decoratively*.

In repeating this word we wish to call attention more fully to its meaning and to emphasize the difference between work embroidered for the sake of the embroidery and work embroidered—*decoratively*. To embroider on a piece of goods a pretty design and place it on a chair or sofa is one thing, and to take an appropriate piece of goods and em-

broider on it a design suitable for a certain chair, in tints or colors which will beautify and intensify the lines of the piece of furniture, showing that you fully appreciate the meaning of the designer's conception, is quite another thing. To buy a pretty paper and cover a wall with it is one thing, and to select a certain paper on account of its adaptability to that wall in reference to its beauty of line, proportion and color, is quite different. The first, in both cases, is misapplied art, and the second is decorative art, and is what the best decorators of to day are striving to accomplish.

There are several of our schools and many of our prominent designers who to-day are giving a great deal of their attention to this art, and among the designers there is no one who is better able to make an embroidery design than Mr. Ferdinand L. Marenzana. Having while quite young obtained a practical knowledge of the adaptation of embroidery to the furnishing of interiors in the Society of Decorative Art of New York, he afterwards applied himself to the study of form, practising modeling and carving as necessary to

its proper understanding; and devoting a great deal of time to the study of historical styles, he fitted himself for a thorough appreciation of the scope of embroidery. As a colorist he inclines more to tints and tones rather than to brilliant and strong contrasting colors, thereby rendering his productions more agreeable and better adapted to interiors. Had he only made the designs without having them properly carried out, his efforts would indeed have been in vain, but in the Philadelphia Embroidery Co. he met with those who could understand and appreciate his conceptions, and their productions of his designs fully justified this mention of his work, and in producing such exquisite designs they have made one step forward in the realm of decorative art. They work only for the trade, and, having a large territory in which to sell their productions, they can constantly keep together a competent force of designers and workers, with satisfactory results.